Home
Thematic portals
Random item
Contact

To contribute

Get started on Wikipedia
Help
Community
Recent changes
Make a donation

Tools

Linked pages
Tracking linked pages
Upload a file
Special Pages
Permanent link
Information on the page
Cite this page
Wikidata element

Print / export

Create a book
Download as PDF
printable version

In other projects

Wikimedia Commons

Item Discussion Read Edit Modify the code View history

Emerald table

32 languages

You are reading a " good article ".

The ***Emerald Table*** (

Tabula Smaragdina in Latin) is one of the most famous texts in alchemical and hermetic literature . It is a very short text, composed of a dozen allegorical and obscure formulas, the most famous of which is : “What is below is like what is above, and what is above is like what is above. low ” .

Plate representing a Latin version of the Emerald Table engraved on a rock in an edition of the *Amphitheatrum Sapientiae Eternae* (1610) by the German alchemist Heinrich Khunrath .

According to legend, it presents the teaching of Hermès Trismegistus , mythical founder of alchemy, and was found in his tomb, engraved on an emerald tablet. The oldest known version is in the appendix of an Arabic treatise dating later than the beginning of the IX th century . It was widely commented on in the Middle Ages and especially in the Renaissance .

Despite the scientific discredit of alchemy and the development of modern chemistry in the XVIII th century , it has continued to fascinate occult and esoteric .

Summary [masquer]

1 Historical
- 1.1 Arabic versions
- 1.2 Early Latin versions and medieval commentaries
  - 1.2.1 Latin versions
  - 1.2.2 Latin and French text
  - 1.2.3 Comments
- 1.3 From the Renaissance to the Enlightenment
  - 1.3.1 The hermetic emblem of the *Tabula Smaragdina Hermetis*
- 1.4 XIX th and XX th centuries of occultism to the esoteric and surrealism

2 Notes and references

3 Bibliography
- 3.1 The text and its versions
- 3.2 Alchemical comments

3.2 Alchemical comments
3.3 Studies
4 In contemporary culture
5 Related articles
6 external links

History [edit | modify the code]

From the III[e] or II[th] century BC. AD , we see the appearance in Hellenistic Egypt of Greek texts attributed to the mythical character of Hermes Trismegistus , holder of all knowledge. It is a patchwork of texts (*Hermetica*) in character sometimes alchemical , but also magical , astrological and medicinal , which culminates with the Treaties of mystical-philosophical Hermeticum Corpus of II[E] or III[th] century. In one of them, the *Kore Kosmou* (the "ward of the world"), Hermes engraves and hides his teachings before going back to heaven "so that any generation born after the world would have to seek them out" [1] .

In 640 , Egypt, which in the meantime had become Christian and Byzantine , was conquered by the Arabs who continued the hermetic and alchemical tradition in which the *Emerald Table was* inscribed .

Until the beginning of XX[th] century , was known as the Latin versions of the *Emerald Tablet* , the oldest dating back to the XII[th] century . It was the English historian of science EJ Holmyard (1891-1959) and the German orientalist Julius Ruska (1867-1949), who found the first Arabic versions [2] .

The Arabic versions [edit | modify the code]

The *Emerald Table* has been found in different versions in various ancient Arabic works. The older version is appended to a treaty that would have been made to the IX[th] century , [3] the *Book of Secret of Creation, Kitab al-Sirr Halika* . This text is presented as a translation of Apollonius of Tyana , under his Arabic name Balînûs [4] . The hypothesis of a Greek original is probable, even if no manuscript has been found [5] ; the attribution to Apollonius, although false (pseudepigraphic), is common in medieval Arabic texts of magic, astrology or alchemy.

A page from Secret of Secrets*(Kitâb*

The introduction to the *Book of the Secret of Creation* is a story that explains in particular that "all things are made up of four elementary principles, hot, cold, wet and dry" (the four qualities of Aristotle), of which the combinations explain the "relations of sympathy and antipathy between

Sirr al-asrâr) , with two tables allowing to determine if a patient will live or die according to the numerical value of his name.

beings". Balînûs "master of talismans and wonders" enters a crypt under the statue of Hermes Trismegistus and finds there the emerald tablet in the hands of a seated old man, and a book. The heart of the work is essentially an alchemical treatise in which we find for the first time the idea that all metals are made from sulfur andmercury , fundamental theory of alchemy in the Middle Ages [6] . The text of the *Emerald Table* comes last, as in appendix [7] , and the question has long been asked whether it was an insert, of uniquely cosmogonic scope , or whether it forms a whole with the rest of the work, in which case it has from the outset an alchemical meaning [8] .

L'émeraude est la pierre traditionnellement associée à Hermès, comme le mercure est son métal, associated with the red stone and iron , Saturn with black stones and lead [9] . In Antiquity, the Greeks and Egyptians designated most of the green-colored minerals as emerald (green jasper and even green granite), and in the Middle Ages this was the case for colored glass objects, such as the "Emerald Table. »Of the Visigothic kings [10] or the Sacro Catino of Genoa (a dish which the Crusaders seized during the sack of Caesareain 1011, and which was considered to have been offered by the Queen of Sheba to Solomon and to have served at the Last Supper) [11] .

This version of the *Emerald Table* is also found in the *Kitab al-Ustuqus Uss al-Thani (Elementary Book of foundation)* attributed to the alchemist VIII[th] century, Jabir ibn Hayyan , known in Europe under the name of Geber .

Une autre version se trouve dans un livre hétéroclite du X[e] siècle le *Secret des secrets (Sirr al-asrâr)*, qui se présente comme une pseudo-lettre d'Aristote à Alexandre le Grand pendant la conquête de la Perse, et qui traite de politique, de morale, de physiognomonie, d'astrologie, d'alchimie, de médecine... Le texte est là-aussi attribué à Hermès mais sans le récit de la découverte de la tablette.

X[th] century . In particular in the book of Crates : while he is in prayer in the temple of Serapis , Crates , a Greek philosopher, has the vision of "an old man, the most beautiful of men, seated in a pulpit; he was dressed in white clothes and held in his hand a board of the pulpit, on which was placed a book [...]. When I asked who this old man was, I was told: "It is Hermes Trismegistus, and the book which is in front of him is one of those which contain the explanation of the secrets which he has hidden from men." " [12]. This is also the case in the text known under the Latin name of *Tabula Chemica* of Senior Zadith, that is to say the Arab alchemist Ibn Umail , in which a stone table rests on the knees of Hermes Trismegistus. , in the secret chamber of a pyramid [13] . Here the table is not engraved with a text but with "hieroglyphic" symbols.

The first Latin versions and medieval commentaries [change | modify the code]

The Latin versions [edit | modify the code]

Le *livre du secret de la création* fut traduit en latin *(Liber de secretis naturae)* au début du XII[e] siècle

par Hugues de Santalla, mais cette version de la *Table d'émeraude* ne fut pas très répandue [14].

The *Secretum Secretorum* was translated into Latin in a short version by Johannes Hispalensis or Hispaniensis (John of Seville) around 1140, then in a long version by Philip of Tripoli around 1220 , and is one of the most famous books of the Middle Ages [15] .

A third Latin version is in a treaty of alchemy probably dating back to the XII[th] century (but which is unknown manuscript before the XIII[th] and the XIV[th] century), the *Liber Hermetis of alchimia* (*Book of alchemy 'Hermes)* . It is this version, known as "vulgate" which is the most widespread [16] . The translator of this version did not understand the Arabic word *tilasm* which means talisman, and transcribed it in Latin *telesmus* or *telesmum* (which will become in French *telesme*), and has been variously interpreted by commentators "becoming one of the most characteristic - and vague - terms of alchemy" [17] .

Latin and French text [edit | modify the code]

Tabula smaragdina Hermetis Trismegisti

" *Verum, sine mendacio, certum and verissimum: quod est inferius est sicut quod est superius; and quod est superius est sicut quod est inferius, ad perpetranda miracula rei unius. And sicut omnes res fuerunt ab uno, mediatione unius, sic omnes res natae fuerunt ab hac una re, adaptation. Pater ejus is Sol, mater ejus Luna; portavit illud Ventus in belly suo; nutrix ejus Terra is. Pater omnis telesmi totius mundi is a catch. Vis ejus integra is si versa fuerit in terram. Separabis terram ab igne, subtle a spisso, suaviter, cum magno ingenio. Ascended a terra in caelum, iterumque descended in terram, and recipit vim superiorum et inferiorum. Sic habebis gloriam totius mundi. Ideo fugiet a te omnis obscuritas. Haec est totius fortitudinis fortitudo fortis; quia vincet omnem rem subtilem, omnemque solidam penetrabit. Sic mundus creatus est. Hinc erunt adaptations mirabiles, quarum modus is hic. Itaque vocatus sum Hermes Trismegistus, habens tres partes philosophiae totius mundi. Completum is quod dixi of operatione Solis.* "

The Emerald Table of Hermès Trismegistus, father of the Philosophers (translation of the Hortulain)

"It is true, without lie, certain, and very true: What is below is like what is above; and what is above is like what is below, to work miracles of one thing. And as all things have been, & have come from one, by the mediation of one: so all things were born from this one thing, by adaptation. The sun is its father, the moon is its mother, the wind carried it in its belly; the Earth is its nurse. The father of all *telesme*everyone's here. Its strength or power is complete, if it is converted into earth. You will separate the earth from the fire, the subtle from the thick gently, with great industry. He ascends from earth to heaven, and again he descends to earth, and he receives the power of things higher and lower. By this means you will have the glory of everyone; and for that all darkness will flee from you. It is the strong force of all force: for it will overcome all subtle things, and penetrate all solid things. Thus the world was created. From this will be & will come out admirable adaptations, the means of

which are here. This is why I was called Hermes Trismegistus, having the three parts of everyone's philosophy. What I said about the operation of the Sun is accomplished, and completed. "

Comments [edit | modify the code]

The *Emerald Table* and its legendary discovery are cited for the first time in his *De Essentiis* (1143) by Herman of Carinthia , friend of Robert de Chester , the translator in 1144 of *Liber de compositione alchimiæ* considered to be the first treatise on alchemy in the West [18] .

An anonymous commentator of the XII[th] century explains that "" the father of all the télesme "means" the secret. " In fact, divination among the Arabs is called "telesm"; this divination is therefore superior to all the others "; subsequently only the sense of secrecy was retained [17] .

It is found in the *De mineralibus* of Albertus Magnus , circa 1256 [19] .

Around 1275-1280, Roger Bacon translated and commented on the *Secret of Secrets* [20] , and by an entirely alchemical interpretation of the *Emerald Table* , made it an allegorical summary of the Great Work [21] .

The discovery of the Table d'Hermès in the *Aurora consurgens* .

The most ancient known commentary on the Table is that of Hortulanus, an alchemist from the first half of the XIV[th] century : "I therefore Hortulanus, that is to say, gardener, [...] I wanted to put in writing the declaration and certain explanation of the words of Hermes, father of the philosophers, although they are obscure; and sincerely declare all the practice of the true work. And certainly it is of no use to philosophers to want to hide science in their writings, when the doctrine of the Holy Spirit operates " . This text is in line with the symbolic alchemy that develops XIV[th] century , including the texts attributed to the Catalan physician Arnaud de Villeneuve, which push the allegorical comparison between Christian mysteries and alchemical operations. In the commentary on the Hortulain, stripped of practical considerations, the great work is an imitation of the divine creation of the world from chaos: " *" And as all things were and came from one through the meditation of one "* : He [Hermes Trismegistus] gives here an example saying: as all things were and came out of one, that is, of a confused globe *" by meditation "* , that is to say, by the thought and creation of one, that is, of Almighty God. »The sun and the moon represent alchemical gold and silver [22] . The Hortulain interprets the "telesm" as "secret" or "treasure": "We then read:" The father of all the telesm in the world is here ", that is to say: in the work of stone is the final way. And note that the philosopher calls the operation 'father of all the telesm', that is to say of all the secret or all the treasure of the whole world, that is to say of any stone discovered in this world " [17] .

The *Tabula Chemica* of Ostanes , in which the table is engraved symbols, dated from the XV[th] century or

The *Tabula Chemica* of Senior , in which the table is engraved symbols, led from the XII[th] century of the XIII[th] century [23] . And from 1420, large extracts are taken up in an illuminated text, the *Aurora consurgens* , which is one of the very first cycles of alchemical symbols. One of the illustrations shows the discovery of the table of Hermes, in a temple surmounted by sagittarian eagles(representing volatile elements). This motif is frequently used in Renaissance prints, and is the visual expression of the myth of the rediscovery of ancient knowledge - the transmission of this knowledge, in the form of hieroglyphic pictograms allowing it to escape the distortions of human interpretation. and verbal [24] .

From the Renaissance to the Enlightenment [edit | modify the code]

1[st] emblem of the *Atalanta Fugiens* : the wind carried in her womb.

2[nd] emblem of *Atalanta Fugiens* : its nurse is the earth.

À la Renaissance s'impose l'idée qu'Hermès Trismégiste est le fondateur de l'alchimie, en même temps que la légende de la découverte évolue et s'entremêle aux récits bibliques. C'est notamment le cas à la fin du XV[e] siècle dans le *Livre de la philosophie naturelle des métaux* du pseudo-Bernard le Trévisan [25] : « Le premier inventeur de cet Art ce fut Hermès le Triple : car il sut toute triple philosophie naturelle, savoir Minérale, Végétale et Animale ». Il retrouve après le déluge, dans la vallée d'Hébron, celle où Adam vivait après avoir été chassé du paradis terrestre, seven marble tables on which are engraved the principles of the seven liberal arts . He draws from it a brief work (which reproduces the beginning of the *Emerald Table*), which passes to his disciple Pythagoras , then to Plato , Aristotle and finally to Alexander the Great . Thus, antediluvian wisdom was passed on, regardless of the revelation made to Moses at Sinai [26] .

It still evolves with Jérôme Torella, in an astrology book *Opus Praeclarum de imaginibus astrologicis* (Valence, 1496), where it is Alexander the Great who, while going to the oracle of Amun in Egypt, discovers a *Tabula Zaradi* in the tomb of Hermes. This story is taken up by Michael Maier , doctor and adviser to the "emperor-alchemist" Rudolph II in his *symbola aureae mensae* (Frankfurt, 1617), and which refers to a *Liber de Secretis chymicis* attributed to Albert the Great [27] . The same year, he published the famous*Fugiens Atalanta (Atalanta fleeing*), illustrated by Theodore de Bry fifty alchemical symbols , each accompanied by a poem of the score of a fugue and alchemical and mythological explanations. The first two emblems illustrate a passage from the *Emerald Table* : "the

wind carried him in his belly; the earth is her nurse ", and the explanatory text begins with" Hermes, the most diligent explorer of all natural secrets, in his *Emerald Table* , describes perfectly, although briefly, the work of nature. " [28]

In 1541 appears the first printed edition, in *De alchemia* published by Johann Petreius and edited by a certain Chrysogonus Polydorus, who is probably a pseudonym of the Lutheran theologian Andreas Osiander (Osiander publishes in 1543, at the same printer, the *De revolutionibus orbium coelestium* of Copernicus). This is the so-called "vulgate" version, accompanied by the Hortulain's commentary.

In 1583 is published in Frankfurt at Christophe Corvinus a commentary by Gérard Dorn . In *De Luce naturae physica* , this disciple of Paracelsus draws a detailed parallel between the *Table* and the first chapter of Genesis attributed to Moses .

In the XV[th] and XVI[th] centuries, versions to appear, including an anonymous sonnet revised by the alchemist poet Clovis Hesteau of Nuysement in his *Traittez harmony, and constitution of the true GeneralThe salt secret of the philosophers, and the universal spirit of the world* (1621):

TABVLA SMA-
RAGDINA HERMETIS TRIS-
megisti ex Arabico. Incerto interprete.

Erba Secretorū Hermetis, q̄ scripta erāt in tabula Smaragdi, inter manus eius inuenta, in obscuro antro, in q̄ humatum corpus eius repertū est. Verū sine mendacio, certū, & uerissimū. Quod est inferius, est sicut q̄d est superius. Et q̄d est supius, est sicut q̄d est inferius, ad ꝑpetrāda miracula rei unius. Et sicut oēs res fuerūt ab uno, meditatiōe unius. Sic oēs res natæ fuerūt ab hac una re, adaptatiōe. Pater eius est Sol, mater eius Luna. Portauit illud uentus in uētre suo. Nutrix eius terra est. Pater omnis telesmi totius mūdi est hic. Vis eius integra est, si uersa fuerit in terrā. Separabis terrā ab igne, subtile à spisso, suauiter cū magno ingenio. Ascendit à terra in cœlū, iterumq; descēdit in terrā, & recipit uim superiorū & inferiorū. Sic habebis gloriā totius mundi. Ideo fugiet à te omnis obscuritas. Hic est totius fortitudinis fortitudo fortis, q̄ uincet omnem rem subtilem, omnemq; solidam penetrabit. Sic mundus creatus est. Hinc erunt adaptationes mirabiles, quarū modus hic est. Itaq; uocatus sum Hermes Trismegistus, habens tres partes philosophiæ totius mundi. Completū est, q̄d dixi de operatiōe Solis.

La Table d'émeraude - version princeps edition - Extract from *De Alchimia* , Nuremberg 1541 - the introduction in Latin and Greek says: "The Emerald Table of Hermes Trismegistus on alchemy, by an unknown translator. Secrets of Hermes which were written in these terms on the emerald table found in his hands in a dark den where his buried body was discovered "

TRAITTEZ DE
L'HARMONIE
ET CONSTITVTION
GENERALLE DV VRAY SEL,
secret des Philosophes, & de l'ESPRIT
vniuersel du Monde, suiuant le troisiesme Principe du Cosmopolite.

OEVVRE NON MOINS CVRIEVX
que profitable, traittant de la cognoissance
de la vraye medecine Chimique.

Recueilly par le sieur de NVISEMENT,
Receueur general du Comté de
Ligny en Barrois.

A PARIS.
Chez IERE'MIE PERIER ET ABDIAS
BVISARD, tenant leur boutique à la Cour
du Palais vers les Horloges.

M. DC. XXI.
AVEC PRIVILEGE DV ROY.

It is an assured
point full of
admiration,
That the top and
the bottom are one
and the same thing:
To make one in everyone enclosed,
Wonderful effects by adaptation.

Of a single one has made it all the meditation,
And for parents, womb, and nurse, one poses to him,
Phoebus, Diana, the air, and the earth, where rests,
This thing in which lies all perfection.

If we turn it into earth it has its entire force:
Separating by great art, but easy way,
The subtle from the thick, & the earth from the fire.

From earth it rises to heaven, and then to earth,
From Heaven it descends, gradually receiving,
The virtues of both which it encloses in its womb.

Mais à partir du début du XVII[e] siècle, un certain nombre d'auteurs contestent l'attribution de la *Table d'émeraude* à Hermès Trismégiste, et à travers elle, attaquent l'Antiquité et la validité de l'alchimie. C'est d'abord un alchimiste « repenti », le médecin lorrain Nicolas Guibert, en 1603. Mais c'est le jésuite et génie des langues Athanasius Kircher qui porte l'attaque la plus forte dans son monumental *Oedipus Aegyptiacus* (Rome, 1652-53). Il note qu'aucun texte ne parle de la *Table Aegyptiacus* (Rome, 1652 -53). He notes that no text speaks of the *Emerald Table*before the Middle Ages and that its discovery by Alexander the Great is not mentioned by any ancient testimony. Comparing the vocabulary with that of the *Corpus Hermeticum* (which he had been proved by Isaac Casaubon in 1614, it dated only from II[E] or III[th] century AD.), He says that the *table of emerald* is a fake from a medieval alchemist. As for the alchemical teaching of the *Emerald Table* , it is not limited to the Philosopher's Stone and the transmutation of metals, but relates to "the deepest substance of everything", the*quintessential* alchemists. From another perspective, Wilhelm Christoph Kriegsmann (de) published in 1657 a commentary, in which he tried to show, with the linguistic methods of the time, that the *Emerald Table* was not originally written in Egyptian but in Phoenician. . He continued his studies of ancient texts, and in 1684 maintained that Hermes Trismegistus was not theEgyptian Thoth , but the Taaut of the Phoenicians , moreover founder of the Germanic people under the name of the god Tuisto , cited by Tacitus [29] .

Entretemps, les conclusions de Kircher sont discutées par l'alchimiste danois Ole Borch dans son *De ortu et progressu Chemiae* (1668), où il essaie de séparer les textes hermétiques entre les écrits tardifs et ceux véritablement attribuables à l'ancien Hermès égyptien, parmi lesquels il penche pour *Emerald Table*. Discussions continue, and the treatises of Ole Borch and Kriegsman are republished in the compilation *Bibliotheca chemica curiosa* (1702) by the Swiss physician Jean-Jacques Manget . Even if the *Emerald Table* is still translated and commented on by Isaac Newton [30], Alchemy gradually loses any scientific credit during the XVIII[th] century , with the advent of modern chemistry, and the work of Lavoisier .

The hermetic emblem of the *Tabula Smaragdina Hermetis* [edit | modify the code]

From the end of the XVI[th] century , the *Emerald Tablet* is often accompanied by a symbolic figure, called *Tabula Smaragdina Hermetis* .

Cette figure est entourée d'une acrostiche en latin « *Visita Interiora Terrae Rectificando Invenies Occultum Lapidem* » (*« visite l'intérieur de la terre et en rectifiant tu trouveras la pierre cachée »*), dont les sept initiales forment le mot (old name of sulfuric acid). At the top the sun and the moon pour into a cup above the symbol of mercury. Around the

The *Tabula Smaragdina Hermetis* .

pour into a cup above the symbol of mercury. Around the mercurial cup, the other four planets, classic association between the seven planets and the seven metals : Sun / Gold, Moon / Silver, Mercury / Mercury, Jupiter / Tin, Mars / Iron, Venus / Copper, Saturn / Lead, which were also connected by traditional colors (gold, silver, gray, blue, red, green, black) to the seven words of the acrostic in early versions of the symbol. In the center, there is a ring and an imperial globe, and at the bottom the spheres of heaven and earth (so many allusions to the macrocosm and the microcosm). Three shields represent according to the poem the three principles (*tria prima*) of the alchemical theory of Paracelsus by the associations Eagle / Mercury / Spirit, Lion / Sulfur / Soul and Star / Salt / Body [31]. Finally, two prophetic hands frame the image and "attest by oath the true foundation and the true doctrine".

LA TOYSON D'OR
VISITA INTERIORA TERRÆ RECTIFICANDO INVENIES OCCULTUM LAPIDEM
FAC FIXUM VOLATILE & VOLATILE FIXUM
A PARIS Chez Charles Seneſtre Rue S.t Jacques

The emblem of the *Tabula Smaragdina Hermetis* on the frontispiece of *La Toyson's* alchemical *treatise d'or* (1613)

La plus ancienne reproduction connue est la copie datée de 1588-89 d'un manuscrit circulant alors de façon anonyme et écrit probablement dans la seconde moitié du xvi[e] siècle Paracelsian German. The image was then accompanied by a didactic alchemical poem in German, entitled *Du secret des sages* [32] , probably by the same author. The poem explains its symbolism in relation to the Great Work , and the classic objectives of alchemy: fortune, health and long life [33] . It was only secondarily accompanied by the text of the *Emerald Table* . But very quickly, during the 17TH century century , the accompanying poem disappears in printed reproductions, and the emblem becomes, until modern times, under the name *Tabula Smaragdina Hermetis* , the symbol, or graphic representation, of the *Emerald Table* , as ancient as she is.

Ainsi par exemple en 1733 selon l'alchimiste Ehrd de Naxagoras (*Supplementum Aurei Velleris*), on fit à la mort of Hermes, a "precious emerald plaque" was made, engraved with inscriptions and the symbol, and found in the valley of the river. 'Ebron by a woman named Zora [27] . This emblem is located in the mysterious tradition of Egyptian hieroglyphics , and in the idea of the Platonists and Renaissance alchemists that "the deepest secrets of nature could only be properly expressed in an obscure and veiled mode of representation" [34] .

XIX[th] and XX[th] centuries of occultism to the esoteric and Surrealism [change | modify the code]

L'alchimie et son prétendu « texte fondateur » continuent néanmoins à intéresser les occultistes.

C'est le cas du mage Eliphas Levi : « Rien ne surpasse et rien n'égale comme résumé de toutes les doctrines du vieux monde les quelques sentences gravées sur une pierre précieuse par Hermès et connues sous le nom de *table d'émeraude*. [...] c'est toute la magie en une seule page. »[35], de la « curieuse figure »[36] de l'allemand Gottlieb Latz qui publie à ses frais un monumental *Die Alchemie* en 1869[37], ainsi que de la théosophe Helena Blavatsky,[38] et du pérennialiste Titus Burckhardt.[39]

At the beginning of xx[th] century , alchemical thought is echoed among surrealists[40] , and Andre Breton shows the main axiom of the *emerald table* in the *Second Manifesto of Surrealism* (1930): "All indications are that There is a certain point of the mind from where life and death, the real and the imaginary, the past and the future, the communicable and the incommunicable, the high and the low cease to be perceived contradictorily. However, it is in vain that one would seek in surrealist activity any other motive than the hope of determining this point "[41] , even if several commentators see in it above all the[42] . However, the thought of the German philosopher was itself influenced by Jakob Böhme[43] .

Notes and references [edit | modify the code]

1. ↑ (Faivre 1988 , p. 34)
2. ↑ Holmyard, EJ *The Emerald Table* Nature, n° 2814, vol. 112, 1923, p. 525-6 . - Julius Ruska *Tabula Smaradigna. Ein Betrag zur Geschichte der hermetischen Literatur* (1926)
3. ↑ Kraus, Paul 1942-1943. *Jâbir ibn Hayyân: Contribution à l'histoire des idées scientifiques dans l'Islam. I. Le of Jäbirian writings. II. Jäbir and Greek science* . Cairo: French Institute of Oriental Archeology, vol. II, pp. 274-275; Weisser, Ursula 1980. *Das Buch über das Geheimnis der Schöpfung von Pseudo-Apollonios von Tyana* . Berlin: De Gruyter, p. 46.
4. ↑ (Kahn 1994 , p. XII-XV)
5. ↑ (Kahn 1994 , p. XV) which takes up the work of Ursula Weisser *Das Buch über das Geheimnis der Schöpfung* (1980)
6. ↑ (Kahn 1994 , p. XIV)
7. ↑ "This is the book of wise Belinous [Apollonius of Tyana], who possesses the art of talismans: this is what Belinous says. [...] There was in the place where I lived [Tyana] a stone statue, raised on a wooden column; on the column, we read these words: "I am Hermes, to whom science has been given ..." While I slept a restless and restless sleep, occupied with the subject of my sentence, an old man whose face resembled to mine, stood before me and said: "Get up, Belinous, and enter this underground road, it will lead you to the science of the secrets of Creation ..." I entered this underground. I saw there an old man seated on a golden throne, and who held in one hand an emerald tablet ..... [*Emerald Table* :] True, true, indisputable, certain, genuine! Behold, the highest is from the lowest, and the lowest is from the highest; a work of miracles by a unique thing ... "
8. ↑ (Kahn 1994 , p. XVI-XVII)
9. ↑ (Kahn 1994 , p. XVII) who quotes Julius Ruska *op. cit.*
10. ↑ See Rachel Arié *Studies on the Civilization of Muslim Spain* , Brill Archive, 1990 p. 159 [1] [archive]
11. ↑ Jack Lindsay, *The Origins of Alchemy in Greco-Roman Egypt* (1986) p. 202
12. ^ *The book of Crates* , French translation by Octave Houdas of the Arabic manuscript 440 of the university library of Leiden *in* Marcellin Berthelot, *Histoire des sciences. Chemistry in the Middle Ages* , t. III: *Arab alchemy* (1893)

13. ↑ HE Stapleton, 1933, *Three Arabic Treatises on Alchemy by Muhammad bin Umail* (10th Century AD). Memoirs of the Asiatic Society of Bengal, XII, Calcutta. : " *I saw on the roof of the galleries a picture of nine eagles with out-spread wings […] On the left side were pictures of people standing ... having their hands stretched out towards a figure seated inside the Pyramid, near the pillar of the gate of the hall. The image was seated in a chair, like those used by the physicians. In his lab was a stone slab. The fingers behind the slab were bent as if holding it, an open book. On the side viz. in the Hall where the image was situated were different pictures, and inscriptions in hieroglyphic writing [birbawi]* "" I saw on the top of the gallery the image of nine eagles with outstretched wings […] On the left were figures standing, their hands outstretched towards a figure seated in the pyramid, near the pillar of the door. The figure was seated on a seat similar to those of the doctors. On his knees he held a stone tablet like an open book. On the opposite side of the room one could see other images and hieroglyphic inscriptions "
14. ^ *The Liber De secretis naturae of Ps. Apollonius of Tyana, Latin translation by Hugues de Santalla of Kitæb sirr al-halîqa.* Editing and presentation by Françoise Hudry , in: Chrysopoeia, 6, p. 1-154
15. ↑ copy from the national library [archive] (Western manuscripts, Latin inv. 11118 c. 1220)
16. ↑ (Kahn 1994 , p. XIX)
17. ↑ [a] [b] and [c] Mandosio 2005
18. ↑ Antoine Calvet *Is medieval alchemy a Christian science?* GRIHL files [archive]
19. ↑ Sources alchimiques [archive] - presentation by Didier Kahn of the digitized alchemical texts of the BIUM.
20. ^ Roger Bacon, *Opera hactenus inedita* , fasc V: *Secretum Secretorum cum glossis et notulis* , edited by Robert Stelle, Oxford, Clarendon Press, 1920.
21. ↑ (Kahn 1994 , p. 23-29).
22. ↑ Antoine Calvet *Alchimie- Medieval West* in *Critical Dictionary of Esotericism* edited by Jean Servier , p.35
23. ↑ (Faivre 1988 , p. 49)
24. ↑ Barbara Obrist *Visualization in Medieval Alchemy* International Journal for Philosophy of Chemistry, Vol. 9, No.2 (2003), p. 131-170 en ligne [archive]
25. ↑ Imprimé dans l'*Opuscule tres-excellent de la vraye philosophie naturelle des métaulx, traictant de l'augmentation et perfection d'iceux... par Maistre D. Zacaire,... Avec le traicté de vénérable docteur allemant Messire Bernard, tale de la Marche Trevisane, on the same subject.* (Benoist Rigaud, Lyon 1574). scanned copy [archive]
26. ↑ Joachim Telle , *L'art symbolique paracelsien: remarks concerning a pseudo-Tabula smaradigne of the XVI E century* in (Faivre 1988 , p. 186)
27. ↑ [a] and [b] (Faivre 1988 , p. 38)
28. ↑ (Kahn 1994 , p. 59-74)
29. ↑ *Conjectures on the origin of the Germanic people and its founder Hermes Trismegistus, who for Moses is Chanaan, Tuitus for Tacitus, and Mercury for the Gentiles* Tübingen 1684, cited by (Faivre 1988 , p. 42)
30. ↑ BJT Dobbs *Newton's Commentary on the Emerald Tablet of Hermes Trismegistus - Its Scientific and Theological Significance* in Merkel, I and Debus AG Hermeticism and the Renaissance. Folger, Washington 1988.
31. ↑ 'Joachim This *Symbolic art Paracelsian: notes on a pseudo Tabula emerald green of the XVI th century* in (Faivre 1988 , p. 189)
32. ↑ ce poème est reproduit dans les *Geheime Figuren der Rosenkreuzer, aus dem 16. und 17. Jahrhundert* emblème [archive], poème [archive]traduction anglaise sur levity.com [archive]
33. ↑ Joachim Telle *L'art symbolique paracelsien : remarques concernant une pseudo-Tabula smaragdine du XVIe siècle* in (Faivre 1988 , p. 184-235)

34. ↑ Joachim Telle *The Paracelsian symbolic art: remarks concerning a pseudo-Tabula smaragdine of the XVI E century* in (Faivre 1988 , p. 187)
35. ^ Éliphas Lévi, *History of Magic* , Germer Bailliere, 1860, p. 78-79 [2] [archive]
36. ↑ (Kahn 1994 , p. XXI)
37. ↑ **(in)** secrecy of the emerald tablet [archive] excerpt translated into English *Die Alchemy* (1869)
38. ↑ HP Blavatsky *Isis Unveiled* Theosophical University Press, 1972. p. 507-14 .
39. ^ Titus Burckhardt, *Alchemy* Stuart and Watkins, London, 1967 p. 196 -201
40. ↑ See for example the comments of Jean-Marc Mandosio on the relationship maintained by André Breton with alchemy in his writings *in Dans le cauldron du negative* , *op. cit.* , p. 22-25 .
41. ↑ André Breton , *Complete Works - I* , Gallimard, Bibliothèque de la Pléiade , 1988, p. 781 . Quoted by (Kahn 1994 , p. XXII)
42. ↑ Sur ce point voir Mark Polizzotti, *André Breton*, Gallimard, 1999, p. 368-369 et la note 3 p. 1594-1595 dans les *Œuvres complètes – I* de Bibliothèque de la Pléiade. Henri Béhar pour sa part parle à propos de cette phrase d'une « quête [...] voisine, toutes proportions gardées, de celle de l'alchimiste » *in André Breton. Le grand indésirable*, Calmann-Lévy, 1990, p. 220.
43. ↑ Jean-Marc Mandosio, *op. cit.*, p. 103-104.

Bibliography [edit | modify the code]

The text and its versions [edit | modify the code]

- Hermès Trismegistus , *The emerald table and its alchemical tradition - (preface by Didier Kahn [archive])* , Les Belles Lettres , coll. "At the source of tradition",1994 (online presentation [archive])
- Françoise Hudry (ed.), *Five medieval alchemical treatises* (including *De secretis naturae*), Paris and Milan, Arche, coll. "Chrysopeia", 2000, 352 p.

Commentaires alchimiques [modifier | modifier le code]

- Roger Bacon, *Secretum secretorum cum Glossis et Notulis* (Le Secret des secrets, avec gloses et notes) (1275-1280), R. Steele édi. : *Opera hactenus inedita Rogeri Baconis*, Oxford, Clarendon Press, 1909-1940, t. 5, 1920, p. 1-172.
- L'Hortulain (Ortulanus), vers 1350 : *La table d'émeraude d'Hermès Trismégiste, avec les comments or the Hortulain* , Traditional Editions, 2000 [read online [archive] (page consulted on June 6, 2009)]
- Jean Trithème , letter of 1505. *Johannis Trithemii abbatio spanheimensis epistolarum familiarum* , 79 letters, 157 p., Reed. Amsterdam 1730
- Gérard Dorn , *Physica Trismegisti* (1568) - *De natura lucis philosophicae* , Frankfurt, 1583, French Trad in: Caroline Thuysbaert (ed.), *Paracelsus Dorn Trithème* , Beya Éditions, Grez-Doiceau, 2012.
- Michael Maier , *L'Atalante fugitive* (1617) [read online [archive] (page consulted on June 6, 2009)]
- Clovis Hesteau de Nuysement , *Traictez du vray sel* (1621)

- Athanase Kircher , *Oedipus Aegyptiacus* (1653)
- Hermann Tictuld, *Turba philosophorum* (1763)
- Paul Chevalier, *Medical Biology* , vol. XXXVII, 1948. (For whom this would be the recipe for sulfuric acid).

Studies [edit | modify the code]

- (en) Eric John Holmyard , " *The Emerald Table* ", *Nature* , No. 2814, vol. 112, 1923, pp. 525–6.
- (by) Julius Ruska , *Tabula Smaragdina. Ein Beitrag zur Geschichte der hermetischen Literatur.* Winter Heidelberg, 1926. [PDF] [archive] review [archive]
- (en) Eric John Holmyard, *Alchemy* , Penguin Books Ltd, 1957 (repr. 1990 [archive]) - (en) *l'Alchimie* trad. Fayard, 1979).
- G.-E. Monod-Herzen, *L'Alchimie Méditerranéenne, La Table d'Émeraude* , Paris, 1963
- Antoine Faivre (dir.) , *Présences d'Hermès Trismégiste* , Albin Michel , coll. "Cahiers de l'Hermétisme",1988
- Irene Caiazzo and Jean-Marc Mandosio , "The Emerald Table and its medieval commentaries" , in Paolo Lucentini, Ilaria Parri and Vittoria Perrone Compagni, *Hermetism from late antiquity to humanism* , Brepols,2003, p. 681-711
- Jean-Marc Mandosio, " Verbal creation in Latin alchemy of the Middle Ages ", *ALMA (Archivum Latinitatis Medii Aevi)* , vol. 63 "I - Proceedings of the Barcelona Colloquy - 2004",2005 (lire en ligne [archive])

In contemporary culture [edit | modify the code]

- In the *Percevan* comic , La Table d'Émeraude is the title of the eighth album in the series. [ref. necessary]
- In the cycle of the Incal , comic strip by Moebius and Alejandro Jodorowsky , the third and fourth volumes are called respectively *What is below* and *What is above* , direct quotes from the text. [ref. necessary]
- In *The Universal Machine* , one of the volumes of BPRD , American comics by Mike Mignola , John Arcudi and Guy Davis , one of the characters, Dr. Corrigan is looking for a transcript of The Emerald Table. [ref. necessary]
- In the German series *Dark* produced and broadcast by *Netflix*. [ref. necessary]
- The television series *Ancient Aliens* addresses this in the 1st episode of the 6th season.

Related articles [edit | modify the code]

- Hermetism | Hermès Trismegistus | Corpus Hermeticum
- Alchemy | Great Work

External links [edit | modify the code]

- Hermes - La Table d'Emeraude [archive]
- (en) versions and comments on www.sacred-texts.com [archive]

Philosophy Portal **Chemistry portal**

This article has been recognized as a " good article " since its version of June 19, 2009 (compare with the current version) .
For any additional information, consult his discussion page and the vote that promoted him .

Categories : Hermeticism | Alchemy [+]

This page was last edited on 10 April 2021, at 10:06.

Copyright : the texts are available under the Creative Commons Attribution-ShareAlike License ; other conditions may apply. See the terms of use for more details, as well as the graphics credits . If you re-use the texts on this page, see how to cite the authors and mention the license .
Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc. , a charity governed by Section 501 (c) (3) of the United States Tax Code.

Privacy Policy About Wikipedia Warnings Contact Mobile version Developers Statistics

Cookie statement